Door to Baldpate Opened in 'Tavern,' But Only Briefly

New Cohan Production Becomes Spirited and Amus-

By Heywood Broun

a humorous play which takes the devil of a time to reach its given point. It is a trick in which the magician brings out the high hat before he has caught his rabbits. In fact, one is asked to count them before they are hatched.

On the program the play is attributed not to George M. Cohan, but to Cora Dick Gantt, but it has been pretty generally reported that the original manuscript has been very thoroughly done over by Mr. Cohan. We were given to understand from the out-of-town reports that Cohan had followed the method which he employed with such success in "The Royal Vagabond," that he had taken followed the method which he employed with such success in "The Royal Vagabond," that he had taken somebody else's work which was meant in all seriousness and satirized it. This was to be, we were informed, a mystery play reduced to absurdity. Unfortunately the satire is released only late in the second act. Up to that time the theme seems to be that time the theme seems to be handled as seriously as you please and much more slowly than that. There is no such rush of incident as animated "Seven Keys to Baldplate" until an entirely different mood has been pretty definitely established. Cohan seems to have plunged ahead without quite being sure what he intended to do and the beauty of the transfer that in the second surface that in the second surface that in the second surface that in surface the second surface that it is suffaced to the second surface that it is suffaced to the second surfaced surfaced

"Seven Keys to Baldplate" until an entirely different mood has been pretty definitely established. Cohan seem so the best perfect that the product of the pr

play.

Much the best performance is that of Spencer Charters as William the hired man. Alberta Burton is agreeable and William Jeffrey is effective. The play is laid in a nameless time during the age of highwaymen. It conserves the surprising adventures which during the age of highwaymen. It con-cerns the surprising adventures which take place at a tavern during the night of a great wind and storm. There were times when we should have liked to hear less of the storm and more of the lines, and others when it did not mat-ter much. In the second of the two acts, as we have said, there is a stretch is which a number of musing and inacts, as we have said, there is a stretch in which a number of amusing and ingenious twists are introduced with commendable speed and precision. This Baldpate spirit is not maintained to the end, even after it has been attained. The big surprise of the evening is conventional. It is always hard for us to keep the secret of trick and mystery plays, for our motto is sieve and let sieve, but we feel no particular compunction about Cohan's secret, because it is not much out of the ordinary. The mysterious stranger turns out to be merely mad, which will serve to show that "The Tavern" is no such masterpiece of its school as Baldpate.

'Bunty' Recalled at New Play by Graham Moffatt

Author in Principal Role of 'Don't Tell,' Charming Story of Scottish Life in Glasgow

of Scottish Life in Glasgow

THE CAST

Mirren Cameron. Miss Eva MacRoberts

Violet (the Camerons' maid).

Mrs. Devine (a charwoman). Miss Grace Embert

Mrs. Devine (a charwoman). Nell McNell

Jessie Belia Cameron. Miss Winifred Moffatt

James Bogle. Clyne Campbell

Tibble Tocher (Ballie Cameron's cousin)

Mrs. Graham Moffatt

John Willie Cameron. George Tawde

Mrs. Cameron. Miss Margaret Noble

Baille John Cameron. Graham Moffatt

Bunty. Wee Wully

Jossie Black. Jehn Campbell

Dr. Proudfoot. J. Wright Aitken

Mrs. Macbeth (a landlady).

Miss Margaret Dunemore

Miss Margaret Dunemore

Pleasant memories of "Bunty Pulls the Strings" were revived last evening when Graham Moffatt, the author of

Pleasant memories of "Bunty Pulls the Strings" were revived last evening when Graham Moffatt, the author of that play appeared in the principal role of his newest comedy, "Don't Tell." at the Nora Bayes Theater. Mrs. Moffatt, Miss Winifred Moffatt and the entire original cast have been brought from the Alhambra Theater, Glasgow, by William Morris, who after long management of Sir Harry Lauder, has come to be regarded as a specialist in the Scottish. But it is not merely as an associate of "Bunty" that "Don't Tell" is a welcome addition to the season's importations from abroad. It stands on its merits in the sincerity and charm of the performance although the play does move heavily at times. It is welcome also because there isn't a single "Hoot Mon!" in its absolutely painless Scotch dialect. It appears to the literary equivalent of King George IV, or whatever potable it was that used to be of good report. "Don't Tell" presents a story of Scottish urban life, the characters of which might plausibly be found in any Scottish family in the middle class of Glasgow. The dialect of "Don't Tell" is not "business" but real. The actors themselves are Scots and from Mr. Moffatt, the magistrate, down to the housemaid, they all seem to live the parts, which may be called art. At times they live tediously, which although natural is not entertainment. The story of "Don't Tell" is simple. Unlike "The Bat," its secret is a stage secret and not to be kept from the least clairvoyant of audiences. Everybody but the characters knows who stole the jewela and just how all will come right. But that does not prevent

appreciation of Mr. Moffatt's delightful personation of the canny—there, it's out—canny Scotsman.

Mr. Moffatt has the rôle of a plumber who has been appointed magistrate in his native city. Forthwith his daughter becomes involved in suffragist riots and is sentenced to jail by the father. The family jewels are stolen, and nearly every one in the family, including the suffragette's fiancé, comes in for suspicion. But there is no sting of disappointment in the final clearing up

Ing After a Long Stretch
Dreary and Slow Paced

THE CAST

tavern keeper's son... Phillips Tead blief circle with the stretch of the affair.

The cast was a suspicion. But there is no sting of disappointment in the final clearing up of the affair.

Besides the three Moffatts, George Tawde as John Willie Cameron, the scapegrace son; Margaret Noble, the mother, and Grace Embert, as the maid, are admirable.

Kubelik Returns for Tour After Six Years Abroad

Back in the days when he had seven been abroad six years, returned yester-keys Mr. Cohan seemed to arrive at day on the French liner La Savoie for Alfred Bonson.

James Tarbell Carroll McComas Hoise Thomas Hoise T

The Stage Door

A Little Too Hard On His Toy Balloon

'Merchants of Venus" Fails to Please First Nighters, Although Bits of Good

THE CAST Vosi, a Japanese valet......S. Kurasaki Oliver Bainbridge, a lawyer...... Edward Donnelly Billy Hasbrouck, a civil engineer...
Robert Kelly
Ned Bainbridge, Oliver's brother...
Frank Dayton
Jack Bainbridge, a young man...
Alan Brooks Join Him Within a Week;

Both Are Musicians

Jan Kubelik, the violinist, who has

Mrs. Marie Wilcox, a divorcee.....

Arnold Davenport, Helen's brother...

James Tarbell

balloon until finally it burst and was

Melody Features Score On Good Palace Bill

Acting Are Worth Noting Whiting and Burt in Lait-Edwards Tabloid and "Ye Song Shop" Are Hits

Two melody features of excellent quality adorn the stage of the Palace Theater this week. George Whiting and Sadie Burt in "Little Miss Melody" and "Ye Song Shop," staged by Pat Rooney. "Little Miss Melody" is almost an

operetta. The book and lyrics are by Jack Lait and the music by Gus Edwards. It is an entertaining piece with catchy tunes and a pleasing story about iniquitous Jazz invading the gentle realm of Queen Melody. Mr. Whiting and Miss Burt are supported

dow fashion.

Robert Emmett Kcane entertained with stories, chatter and a Kipling recitation. Phil Baker, with his ac-

The Stage Door

"Pitter Patter." a musical comedy produced by William B. Friedlander, will be presented at the Longacre Theater to-night.

Lottie Alter made her debut last night in the part of Miss Curtis in "The Charm School."

Grace George, wife of William A. Brady, has returned from Europe, where she negotiated for the American production of the London success, "The Wandering Jew." She also engaged the water for the New York production of the London success, "The Wandering Jew." She also engaged the cast for the New York production of the London success, "The Wandering Jew." She also engaged the water on the Stage of the Cast for the New York production of the London success, "The Wandering Jew." She also engaged the water on the Stage of the Cast for the New York production of the London success, "The Wandering Jew." She also engaged the Cast for the New York production of the London success, "The Wandering Jew." She also engaged the Cast for the New York production of the London success, "The Wandering Jew." She also engaged the Cast for the New York production of the London success, "The Wandering Jew." She also engaged the Cast for the New York production of the London success, "The Wandering Jew." She also engaged the Cast for the New York production of the London success, "The Wandering Jew." She also engaged the Cast for the New York production of the London success, "The Wandering Jew." She also engaged the Cast for the New York production of the London success, "The Wandering Jew." She also engaged the Cast for the New York production of the London success, "The Wandering Jew." She also engaged the Cast for the New York production of the London success, "The Wandering Jew." She also engaged the Cast for the New York production of the London success, "The Wandering Jew." She also engaged the Cast for the New York production of the London success, "The Wandering Jew." She also engaged the Cast for the New York production of the London success, "The Wandering Jew." She also engaged the Cast for the New "Twinkle Toes," Jean Bedini's revue which was presented for the first time yesterday at the Columbia Theater, is aptly named. There is an abundance of dancing in the two acts and eight scenes of the new burlesque production, which is easily the best that has been shown at the Columbia in years. But "Twinkle Toes" sins on the side of comedy, some of the lines being entirely too broad. They could easily be eliminated and the show would still be what it is—the freshest, most sumptuously staged and best cast burlesque offering of the season.

Jean Bedini believes in freshness, and youth and his chorus shows the results of his care in selection. The principals, too, have beauty and ability. Edna Nickerson's dancing is one of the delightful features and the singing of Clare Carroll and Betty Weber was meritorious. Jimmie Shea, Tom Smith and Ralph Austin led the comedians. Shea is funny. With some offensive lines out he would still be funny.

Caruso Sings in Montreal

Wagner's Opera Presented First Time Since the War in This City by San Carlo Co., but Fails of Appeal

MANHATTAN OPERA HOUSE—San Carlo
Opera Company in Wagner's "Lohengrin."
Lohengrin Giuseppe Agostini
Elsa of Brabant Anna Fitziu
Frederick of Teiramund Mario Valle
King Henry Pietro de Biasi
Ortrud Stella de Mette
A heraid Manuel Lopez

Wagner's "Lohengrin" was sung in this cicy last evening for the first time since the war. The credit for the first local revival of this opera belongs not to the Metropolitan, where it will later be sung in English, but to Mr. Gallo's forces, the San Carlo Opera Company. It was a pleasure to see the bearded company once more assembled on the banks of the Scheldt, to hear the clanking of swords, to watch the trumpeters ing of swords, to watch the trumpeters at work. The opera was sung in Ital-ian. Ernest Knoch, who directed per-formances of German opera at the Century Theater some years ago, had been engaged to conduct, and there were signs that earnest efforts had been made to secure a successful presenta-

Unfortunately, the giving of Wagnerian opera requires something more than good intentions. For one thing, singers versed in the Wagnerian traditions of song and action are indispensible in the leading rôles. Mr. Gallo's singers represented a fair ensemble, rather than distinguished achievement on the part of any one of the leading players.

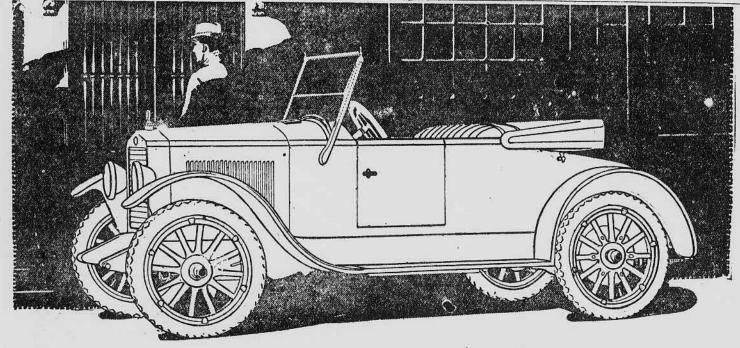
Mr. de Biasi's King Henry came closest to the spirit of the opera. This singer's voice is naturally impressive. He sang with authority and excellent diction, although not always in tune.

Mr. Agostin's Lohengrin was more Latin than spiritual. He was more successful in repressing a tendency to overact than in curbing the vehemence of his declamation. His declaration of leave to Visa the source of the section of leave to Visa the source of the section of leave to Visa the source of the section of leave to Visa the source of the section of leave to Visa the source of the section of leave to Visa the section of leave to Visa the source of the section of leave to Visa the source of the section of leave to Visa the source of the section of leave to Visa the source of the section of leave to Visa the source of the section of leave to Visa the source of the section of leave to Visa the source of the source of the section of leave to Visa the source of the of his declamation. His declaration of love to Elsa had none of the mystic charm of a nameless knight from a far courtry, but the passion of a mere

man. Miss Fitziu's Elsa was scarcely

NEW CITY, N. Y., Sept. 27.—Eleanor Granville, an actress, obtained an interlocutory decree of divorce in the Supreme Court here to-day from Bernard Granville. Her husband is a comedian and was divorced five years ago by Mrs. Dorothy Granville. His marriage to Eleanor Christie, then playing in "Experience," took place shortly afterward.

COLUMBIA LATTING Daily, Popula Addition TOES



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